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ASSOCIATION OF AMERICA**



The Bottle Shipwright

THE BOTTLE SHIPWRIGHT is the journal of the Ships-in-Bottles Association of America. Production and mailing are handled by unpaid volunteer members of the association. The journal is published quarterly and is dedicated to the promotion of the traditional nautical art of building ships in bottles.

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The Bottle Shipwright

Volume 9, Number 1.

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FROM THE PRESIDENT?
ALL HANDS,--Frank Skurka.
FROM THE MEMBERS.
FROM THE EDITOR.
LET GEORGE HELP YOU DO IT,--George Pinter.

ON THE COVER.

The 60' Sloop "BORACKELL" Built by Don Pearson. 1990 Scale .056"-1'

BACK COVER.

Harry Davis, SIBAA member from Glasgow, Scotland, and some of his work.

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the
prez sez....

...ATTENTION ON DECK ! THIS IS THE CAPTAIN !!



THAT IS ALL

Probably the thoughts foremost in our minds these days are in the terrible situation in the Persian Gulf. And as we go safely about our daily routines, I think it appropriate that I dedicate my small space in this issue to the hopes, wishes and prayers of our association for a speedy and victorious solution to the conflict with a minimum loss of life.

I want to thank all of you who remembered Dodie and me with Christmas greetings this year. It is always good to hear from you. And finally, I want to welcome all of you new members who are swelling our ranks, and welcome to those of you who are rejoining the association. Nice to see you back.

HIT THE BOTTLE

Jack

Material for the Editor should be sent to-----5075 Freeport drive
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EXCEPTIONS will be made for any overseas member who wishes to remit an additional \$ 10. to Don Hubbard to cover the cost of mailing. (U.S.Currency only) **DO NOT SEND CASH.**

U.S. and Canadian will be sent bulk rate, which is also slower. This is necessary to keep the dues as low as possible, for as long as possible. Now let's refill those bottles.

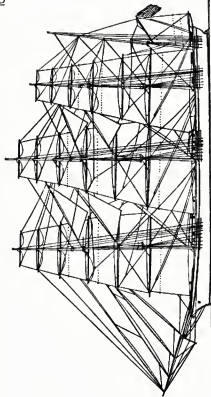
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Great Republic
1855



V.L. 799



THE TURK'S HEAD KNOT

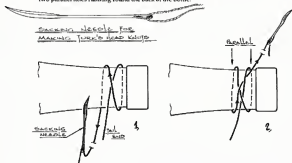
A TURK'S HEAD KNOT is very easy to make on a bottle neck and yet, paradoxically, difficult to explain easily with words and diagrams. In answering queries about this very attractive knot, I have to admit referring some enquirers to local library shelves. The quick way, however, is to find some one who can show you - it takes five minutes, and once shown, never forgotten.



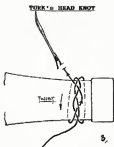
My own routine is as follows:-

Face the bottle neck to the right, on the edge of the work table

1. Thread a curved sacking needle with a 48" length of hemp twine, 3/32" diam. Hold about 5" of the long end in the left hand and wind the threaded end over the bottle neck, crossing over, and leaving a short tail as shown in Fig. 1.
2. Take the needle as depicted in Fig. 2, under the right hand line. NB You should have two parallel lines running round the back of the bottle.

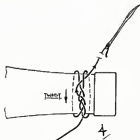


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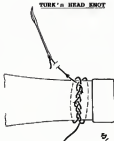
3. Twist the knot slightly towards you, and away under the bottle, so that the parallels emerge on top. Lift the left hand parallel line over the right - pick up the **new** left hand line and slip the needle under and through.

4. Twist the knot further under the bottle, **now** lift the right hand parallel line over the left, pick up the **new** right hand line and slip the needle under and through.



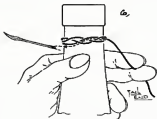
(con't from pg. 5.)

TURK'S HEAD KNOT



Full sequence shown as if on
one side of bottle - but in
reality it is twice, goes round
around twice.

5. Finally, lift the left hand parallel line over the right, insert the needle under the new left hand line and pull through. Correct and comfortable tension in the knot at this stage is the secret of a successful outcome.
 6. To complete the three part 'plait', face the bottle neck away from you, trap the tail end between the first two fingers, and, keeping the needle below the tail end, follow the line round.
- *Finally, withdraw both ends slightly, insert glue, tighten and trim close.



Follow line around keeping always
to underside as shown dotted.

BRIG-IN-A-BULB

by Burton D. Reckles

The ship in the light bulb includes two figures 1/4" high. One is the helmsman steering the ship, the other a gunner bent over a cannon. I then did larger blow-ups of each of these two crew members super detailing their actions and putting each in individual light bulbs. Lastly I mounted all three bulbs in one stand for ease of viewing and to let the viewer grasp the idea behind the entire piece.

This piece took first place at the Texas State Fair - Creative Arts, Scratch Built Scale Model Competition, 1987, Dallas, Texas.

Editor's Note: Burt Reckles has also entered two models in this year's Texas State Fair and has been informed that both have been awarded ribbons, but does not yet have the placing information.



THE TAPERED DOVETAIL MOUNTING

by Don Pearson

I have used the tapered dovetail mounting on my models for the past number of years with great success. It allows me to insert the model in and out of the bottle with ease when I shift between the insert in the bottom of the bottle and the one on the work stand. In final assembly, the model with the male section is mounted into the female section. This becomes a positive mounting mechanism that is secure. There is also a brass pin inserted into a pre-drilled hole, locking the two pieces together, just in case. The dovetailed joint is a positive attachment and is easy to work with. The photo of Endeavour (below) shows how it

looks when the dovetailed pieces are in place with the pin in position. The lines are wrapped around the pin, glued and cut off. If you look closely you can see the small blade. The lower right of the photo shows the female insert for the Rainbow which is ready to accept the model. There is a duplicate female piece mounted on the workstand so the ship can be worked on outside the bottle.



ENDEAVOUR set in place with dovetailed parts connected. The lines are wrapped around pin and glued off. Female insert for the RAINBOW seen at right.

Editor's Note- for additional information on tapered dovetail mountings, See Bottle Shipwright Vol.8, # 1, 1990.



For assistance---- Write to:
G.Pinter 199 Elm St. Halifax, Ns. 02338.

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SOURCES-Part-1.

New arrivals to the miniature world of bottle modelling are often at a loss regarding where and how to obtain suitable materials and tools.

Letters I receive point up the fact that there are those who need help in this area. No one article can cover every tool and material used.

As experienced modellers know, the list is endless as innovations, experimentation and bright ideas constantly lead to new uses for old materials.

A neophyte ship bottler can start with a minimal tool chest and produce a very acceptable model. As skills increase, you will find that your tool assortment automatically seems to grow. This is because you will purchase additional items or learn to fabricate and modify others to help you do the job quicker and better. We will not discuss a basic tool set since these have been discussed in every book I have seen on ship bottling.

The lowly coat hanger has been bent, cut, hammered, filed and otherwise mutilated into many tool variations by builders over the years, and is still a good basic tool to have on hand.

A number of the "specialized" ship bottling tools are in the "gripper" category; that is tools that are designed to facilitate working inside the bottle. These may be spring loaded, but rubber bands have been used as well. Designed by frustrated builders, the details of way vary but the principle goals are the same: to hold small parts for insertion and release them well inside the bottle. Some of these devices have been featured in past issues of Bottle Shipwright and other ship-in-bottle publications. Since these are specialized tools, they will not be found in any tool catalog or hobby store. They must be made by the modeller.

By its very nature, bottle modelling is a solitary pastime. It takes patience and concentration. But though we toil alone, the beginner should know that there are many people willing to help if he has a problem. Anyone who has attended either of the conferences held by SIBAA can attest to the friendliness of the members, eager and willing to share tips, help solve problems and discuss new methods they have come up with.

The X-acto tool company has been around forever. They make a complete hobby tool sets and while not everything they offer is needed by the SIB builder, I suggest checking with your local hobby store for what X-acto offers that you can use.

The Dremel tool company is another old name in hobby tools- in the power tool field. Other are also now offering miniature power tools. Since miniature power tools are expensive (generally), I would not recommend investing in a complete power workshop. I would however encourage new builders to invest in a Dremel moto-tool (or equivalent). It is the most versatile time saver available. Sears, J.C.Penny, Montgomery Ward and others carry their own brands. When purchasing one of these, I suggest spending the extra money for a variable speed model. But remember most of what we do can be done with inexpensive, simple hand tools.

The next power tool on my list would have to be a mini drill press. There are several to choose from. Dremel offers a stand that converts the moto tool into a drill press. For a nominal cost you have the versatility of two tools.

PUTTING A STERNWHEELER INTO

A LONG NECK BOTTLE.

by Howell W. Thomas

The designing, building and insertion of this ship took me over a year, but the effort has proven to be very rewarding. I started in April of 1989. It was finished on May 26, 1990. When I started the project I had no idea how I was going to make it work. As with a lot of my more challenging projects, I figure it out as I go along.

I began by pegging all the major hull parts for alignment, since the ship would be far too large to fit into the bottle neck in one piece.

As it turned out, I wound up with seven pieces of hull and cabin.

After the ship was built, I rigged a four foot dowel with a pivoting head, on the end of which was the end of a toothpick. With the bottle laying flat, each hull part was moved to near the bottom end of the neck of the bottle, and the toothpick inserted into the extra hole.

The toothpick can be wedged into the hole by moving the whole unit backward until the neck of the bottle forces the toothpick into the hole.

(This sounds easy enough, but wait until you try it!).

Then the part was lifted, straightened and moved into position.

(See figure 1)

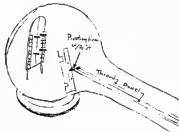


Fig. 1.

After getting the first two hull halves into the bottle, I broke the railing several times trying to insert the second level of decking and had to remove one side or the other three times to re-align them.

By this time I was getting frustrated and determined that I would make the railing with its decorative chain in some other fashion when I next put together a sternwheeler. After mounting the two halves of the second level deckhouse/ing, I put aboard the flag pole, staircase and walkways. For these parts, I added a longer extension to the toothpick dowel tool I had fashioned. Right onto the toothpick I glued a nine centimeter length of bamboo skewer. I drilled two holes in the end and rigged it with thread. (See figure 2).

I used this to hold the parts previously mentioned for positioning.

**POTTING A STERNWHEELER INTO
A LONG NECK BOTTLE.**

(continued from page 10)



Fig 2.



When they were in place, I pulled one end of the thread until it released the part. Then I went back to glue the part into place with a drop of white glue on the side at the base. The inside top of the smoke stacks were glued to the end of the extension at the correct angle and placed into these holes. The glue spot was then broken and the smokestack glued into place at the base of each stack.

The whole insertion process took about three weeks, working with a bottle, the neck of which is three and a half feet long, and putting in a six inch ship in seventeen pieces. My imagination and patience were taxed to new limits.

While I was working on this project, a gentleman from St. Louis decided he wanted a smaller version of the same ship, and I now have a consignment for a sternwheeler to fit in an antique pharmaceutical bottle, three inches long by one and three quarter inches tall. The ship, in the planning stages now will probably be two inches by three fourths of an inch wide, by seven eighths of an inch tall (excluding the stack).

Another very different challenge.





BILL JOHNSTON, of Langhorne Pennsylvania, recently wrote to inform me of the passing of Al Daly a long time active member of SIMAA and the Penna. Delaware Valley Wood Carvers Association. Al age 54 you might remember had suffered a heart attack last year with other complications. Al was waiting for a heart transplant but was in to weakened a condition to undergo the operation. Al had attended both the Boston and St. Michaels SIM conferences and was very active in the wood carving club, having served as club secretary for many years. Our condolences go out to his family. He will be missed. Al passed away on Feb. 27 th. 1991.

TERESA O'NEILL also wrote that her husband James R. O'Neill passed away on Dec. 10 th 1990 after 18 hours in the hospital. Sadly the model he was working on to give to her is unfinished. It needs the sail put on, and she has the pinch bottle it was to go into. She is not sure if she should try to complete it, or ask for someone else to do it. But if any of you are interested enough to help. You can contact her at P.O.Box 552 Miami, FL. 33170. James will also be missed.

C.L. (Don) BRADLEY, of Morton Illinois, wrote a short note, and sent a check to help with the postage to the ships in the Persian gulf. Yes Don being editor is a demanding job. We not so much time as I would like. If it keeps up I will have to re-read all of the back issues to re-learn how to do ships-in-bottles. Thanks Don.

JUAN RODRIGUEZ DEL BARRIO, of Madrid Spain, wrote to thank me for helping him sell his "Victory". He got his price from someone in New York. Glad to be of help Don. And thank you for the photos of the "Santa Maria" you will see them in a future issue.

CHARLES (Zippe) HAND, of Charleston South Carolina is the person to thank for the ships plans by VIDAR LUND of Oslo Norway. Thanks Charles you saved my life. (these guys get mean if I don't have plans for them) just kidding guys. The picture you sent isn't me. But the photocopy you sent marked Al Daly is me. Has my hair line really receded that far ??? I am surprized the picture came out with all the glare from my dome. Your article on " Modeling Articles" will appear in the next issue. I also will probably run that photocopy of CG 51 in the next issue. Some of the members might be willing to do the research necessary to come up with the complete plan (top view). I hope your leg is completely healed by now. NORMAN G. LEVARDSEN, of Fayetteville Georgia sent in a nice sketch of a simple holdfast which will appear in the next issue. Thanks Norm. Norm is from Brookline Maine, but winters in Georgia.

JACK-Kai-Cho-MINKLEY, presently has a "little Brig" on the ways for the new year. He likes the "Brig" as it gives one the chance to combine square and fore and aft rigs on the same model. Glad to hear that your snow blower hasn't had any work yet. (Jack- what's a snow??) And I must apologize for not beating the postal increase. Just wasn't enough time. ROBERT ZIEGLIN, of Sedona Arizona gets apologies from both Don and I for spelling his name wrong. Don if you will, please correct it on your computer.



BILL WESTERVILT, of Hampstead, Maryland, and HAROLD WHITING, of Plainfield, New Jersey, had a successful two days at the National Museum of American Art, during the Hemphill Folk Art Collection display, January 18th and 19th 1991. In Bill's words "Facilities were very nice. The museum staff most helpful and cooperative. They put us up and fed us at the Remade Renaissance Hotel, three blocks from the museum. We were there to compliment the museum display of the Hemphill collection of American folk art "Made with passion". This display ran from Sept. 22nd. 1990 thru Jan. 21st 1991 and included ten artists at work, demonstrations, along with various lecture courses, symposium's and seminars in American folk art. HAROLD AND I were more or less the center pieces of the display during our time there. On Friday there were several groups of school children on field trips visiting the museum."

" Responses to, and interest in our demonstrations was great ! with everyone asking many questions. I was almost hoarse by the time we finished. Harold kept everyone fascinated as he progressively assembled a pickup truck in a bottle. Beside the museum photographer, there were photographers from both JET and Ebony magazines present, and I understand he will receive proper attention in both. We brought several finished models for display, including a station wagon and telephone utility truck, complete with cherry picker. Saturday he became so involved in everything he forgot to take his lunch break. He was also very informative. Now Betty wants to try a truck in a bottle. (so much for NY tool box organization)."

" We included in our exhibit, publications from around the world. England, Germany, France, The Netherlands, Japan and our own Bottle Shipwright, along with enrollment forms for anyone interested."

" I had a display with some of the stages of construction of a SID, which enabled me to answer the universal question, " how do you do it", and I could fold one of the stages down and pull it back up as we fielded the questions. Having taken a model of the "Star of India" in progress I worked on the standing rigging. During the glue drying times, I was able to carve a couple of clipper hulls from scratch. Not much progress on my part, mostly -talk-talk-talk-, which was a lot of fun also."

There were approximately 550 visitors to the exhibit.



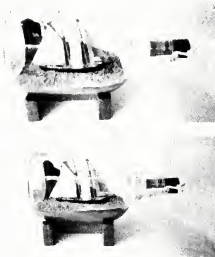
Bill Westervilt



Harold Whiting



SCOTT LOUGHBRIN, of Niagara-on-the-Lake, Ontario, Canada sent in the following photos of his first work (SID). The ship "EVANGELINE" a Canadian, gaff-rigged fishing schooner of the 1920's. The hull is basswood. The background, grey plasticine cliffs. A lighthouse and keepers house, complete the scene. The bottle is a 2 liter apple cider jug. Don Hubbard helped with this one by providing the plans in his book "Ships-in-Bottles. Nicely done Scott. And thanks for the input. Speaking of Don's book, Anyone who doesn't have a copy-what are you waiting for ??? It is a must for any SID library.



GEORGE UNDER GLASS

by George Pinter.

This is the fifth article in a series on glass by the author

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"This is a beautiful bottle" he mused half aloud, as he turned it this way and that to view the bottle from different angles. "But---". He rubbed the dull surface of the damaged area. "...I just can't see it". He put the bottle back on the flea market vender's table and slowly walked away.

Sound familiar? It has probably happened to most of us at least once. That unusual bottle- the one with the odd shape that strikes our eye and fires our imagination, but is of little use because of a flawed surface.

I have had several members mention this subject in recent months, so in this issue we will address the subject.

First, let's be honest, attempting to restore the damaged surface of glass is always a crap shoot, you never know the outcome.

Remember what we discussed in issue # 3-90,? regarding the nature and composition of glass? It can be funny stuff, tough yet brittle, durable yet delicate. Therefore, the uncertainty of your efforts at restoration is based partly on the type of damage the glass has sustained. There are some things we just can't correct.

Manufacturing flaws can be in the form of "seeds" (those little bubbles caused by air trapped within the glass) or they can be streaks and striations which occurred during the molding process.

These types of flaws were more prevalent in earlier years. Indeed a few of these flaws, if minor, can lend a certain charm to antique bottles, so long as they do not detract from the overall appearance.

Some years ago, I worked with a man whose father was a glass worker in the Ohio/West Virginia area, an area renowned for its glasses were years ago. He told me that a good glass worker could produce a new bottle that looked very old. Some people actually engaged in this, to sell "antiques" to the unsuspecting. In any case, seed, bubbles, streaks, striations. There's not much we can do about them. Surface scratches and abrasions are another thing- often we can correct them. The most common damage is from improper storage/transport which allows the bottle to rub against another bottle or object, causing slight surface damage in the form of dullness. Scratches, can also be the result of the bottle rubbing against anything (usually metal) that is harder than the glass. It is good to bear in mind when cleaning/working with bottles to avoid substances/implements that are harder than the glass surface.

Surface dullness can also result from chemical sources. Recall the fickle nature of glass and how it can absorb and react to substances which in turn harm the outer layer of glass.

GEORGE UNDER GLASS

(continued from page. 15.)

Repairing a bottle's surface, so far as we are concerned, consists primarily of polishing. Buffing with a mild abrasive will often remove most minor surface damage. A good rule of thumb is: if you can rub your fingernail across the glass and FEEL the scratch, consider it as SERIOUS damage. Such scratches can often be removed but the results can be disappointing. The reason for this disappointment is that when sufficient material has been removed to eradicate the scratch the result may be a slight depression in the surface. Carried to an extreme such a depression can cause optical distortion when looking through the glass. Sometime such distortion can also produce a magnifying effect at that area. (something new for you guy's to fool around and experiment with). To some extent this (depression) can be overcome or avoided, by polishing a considerably larger area, thus " flattening " the depression by spreading it over a larger /wider area.

Rehabilitating damaged glass can be done by two basic methods. For clarity, we shall refer to them as " Polishing " and "Buffing".

POLISHING - can be done either by hand or power, using an abrasive paper to smooth the glass.

HUFFING - is done with a motorized felt pad and abrasives pastes. While polishing would normally proceed buffing, minor problems may be resolved by skipping the polishing steps buffing the glass only.

Polishing is accomplished using wet or dry abrasive papers such as aluminum oxide or silicon carbide, working with increasingly finer grits as the scratch is obliterated. For deep scratches you may want to start with a coarse paper, # 240. Then switch to # 320 as you begin to see some progress.

If done by hand , alternate the strokes between back and forth and a circular motion. This will help reduce the flattening or dishing effect. Keep the surface and paper well wetted with clean water. This not only speeds the cutting action of the abrasive by keeping it clean, it also helps flush out debris that could cause further scratching of the glass. Power wheels with abrasive attached can also be used. Such wheels can be mounted either horizontally or vertical. See figure 1.



figure 1

Such wheels are better suited to flat surfaces or larger bottles. Using them carelessly on a rounded shape bottle can cause the distressing flat areas we mentioned in a very short time. Also, power wheels are prone to cause overheating of the glass due to friction. Overheated the glass can break, crack - It might look okay, only to begin showing damage at a later time. BE CAREFUL. KEEP THE WHEEL WELL FLOODED WITH WATER AT ALL TIMES. DO NOT HOLD THE GLASS TOO LONG IN ONE PLACE. CHECK THE PROGRESS OF THE WORK FREQUENTLY.

GRINDING UNDER GLASS

(continued from page 16.)

When polishing by either hand or power, frequently check the progress of the polishing and go to a smoother abrasive as soon as possible. We want to restore the glass surface by removing as little material as possible. Working up to # 400 and # 600 papers, we will begin to approach the final stages. Number 600 wet or dry is the most common extra-fine grade of paper of the " Hardware store" variety readily available. Much finer papers are available and should be used after the # 600. Micro-fine abrasives can be obtained at well stocked hobby shops, lab equipment suppliers or through the Micro-Mark catalog. These micro-fine films (for they are not really paper) are available down to .5 micron size. As with coarser grits, these should also be used wet.

With patience, it is possible to be able to clean up the damaged surface to your satisfaction by polishing. You may decide to go one step further and buff the surface to obtain a maximum gloss.

Glass buffing is done with felt bobs and abrasive pastes. Ordinary felt wheels will NOT give the proper results. It is the density of the felt bob that makes it different from an ordinary felt wheel. Commercial bobs are usually made with a detachable shank so the felt can be easily changed. Smaller bobs are manufactured with an integral shank. Quarter inch diameters are normal and fit most drill chucks or arbors. Figure 2 illustrates the most common felt bob shapes available. These come in assorted sizes.



figure 2
SHAPES OF FELT BOBS

1 to 5: cylindrical, conical, flame, oval, ball.

Bobs are manufactured in 3 grades: soft, medium and hard. Harder bobs are preferred but there may be difficulty in obtaining a specific grade, use what you can get. Assorted abrasives are available in differing grades (coarseness). Most of these are classified as " Optical grades" and are used for polishing of delicate lenses such as mirrors, lenses for microscopes, cameras, projectors and the like.

GRIND UNDER GLASS

(continued from page 17.)

Many glaziers use only one abrasive : cerium (also spelled-cerium) oxide. This alone will remove minor scratches. The chart in figure 3 shows some commonly used abrasives. Some are available in different grades of coarseness. They are listed here in general grading , (hard to soft) beginning with the hardest at the top.

figure 3.

Silicon Carbide	an extremely hard man-made material
Aluminum Oxide	commonly used abrasive; also man-made, medium hard
Jeweler's Rouge (red)	there are several types rouge available ranging from yellow to gray to red, most commonly available in stick form, having been mixed with waxes and oils.
Cerium Oxide	rare earth metallic element, an excellent polishing medium.

I really do not feel it necessary to invest in the coarsest abrasives they may do more harm than good, necessitating still further work to smooth the glass surface. If you have started with abrasive papers and worked down to a very fine grit , there should be no need for a paste abrasive coarser than cerium oxide (if indeed you even need this).

Cerium and aluminum oxide's should suffice for any of our needs. But enough theory- let's get to the business of buffing.

To prepare the abrasive, pour a small amount of powder into a clean container and mix with water to obtain a paste of medium consistency. If the mixture is too dry, it will tend to lump up and be difficult to work with. If too wet, it will run and splatter and fly in all directions when used (this could get you in trouble with the lady of the house, the boss, mum).

Wet the felt bob well and shake off the excess water. This pre-wetting will help the paste adhere to the felt. It is especially important to wash any bob before use to assure there are no dirt or glass particles that could further damage the glass. Wash and dry the bottle with a clean soft cloth, also to eliminate any abrasive matter from the glass.

Apply a small amount of paste to the bob and begin buffing the damaged area. I do not know what a critical polishing speed would be (in R.P.M.s), but slower speeds are best. Again, it is critical NOT to overheat the glass. Speeds of 600-900 rpm seem to work okay. Do not use a drill or similar tool unless you have a separate speed control. Most of these have a low speed range of 5000 rpm's or more.

GROOVER UNDER GLASS

(continued from page 18.)

Work slowly and carefully, keeping the bob continually moving. Work in a circular motion, covering the area to be buffed as well as the surrounding areas to reduce creating a depression. It is not necessary to bear down on the bob. Light pressure is sufficient; allow the abrasive to work. Excess pressure will NOT 'speed up' the process, but it could create unnecessary heat. Apply additional paste from time to time to ensure there is always an adequate supply. With experience, you will get the feel for the correct amount. From time to time also clean the glass by rinsing. This will ensure a cooling period. It is not necessary to dry the glass at these times. However, when ever you wish to check the progress of your work it is necessary to dry the glass. Remember, when wet, the glass may appear okay, but when dry, minute flaws and dullness will be apparent.

When finished, wash the bob well under running water, shake out the excess and allow it to dry. Store it where it will remain clean. Do not discard the leftover paste. Cover it and store it for future use. Even if it dries out, it can be re-constituted with a bit of water when you need to use it.

My experiments were rudimentary and uncontrolled. They consisted of scratching and abrading glass bottles with files, # 180 emery paper, # 220 and 400 wet or dry paper (dry) and coarse steel wool. All but the deepest scratches were removed satisfactorily using mainly cerium oxide and a felt bob. I am confident that with a bit more work (patience) these deeper marks could have been removed as well.

There is no rule or gauge I can give that can measure or indicate which flaws you can remove from a given bottle. You must judge (guess) for yourself what results can be obtained after you have experimented a bit with these materials. Also, only you can decide how much time and money you are willing to spend on a particular bottle.

Felt bobs can be obtained at a glazier's supply or industrial/maintenance supply house.

Abrasives, (both powdered and mounted) can be purchased at similar outlets. It may be of help for you to enquire at a local glass company to find a source for materials. Also, "rockhound" or lapidary supply companies may have what you need. It is probable that the powdered grits can be obtained from Edmund Scientific Co. I do not have their current catalog, but some years ago they sold all of these items. (see sources Pg. 20.).

Micro-fine abrasive sheets can be purchased through Micro-mark.

Thus far in the series of articles, we have discussed the gamut from sources for bottles, to cleaning them, and now minor repairs to these exteriors.

If you have a prized bottle that has resisted all efforts, WAIT!!!!!!! Don't discard it in haste or despair.

I may have an alternative for you to try, which may render the bottle useful after all.

Stay tuned for the next issue

On the following page (20) is a list of possible suggested sources for the materials you might need.

GEORGE UNDER GLASS

(continued from page 19)

SUGGESTED SOURCES FOR MATERIALS.

Micro Mark
340 Snyder Avenue.
Berkeley Heights, New Jersey. 07922
Phone. 1-800-225-1066
(Micro-fine abrasive- 10 pc. assortment. catalog item #60472)

Flex-I-Grit
Fine finishing film
Micro-fine assortment.
Manufactured by:
RDC Industries
21st and Clearfield Streets
Philadelphia, Pa. 19132

Edmund Scientific.
101 East Gloucester Pike.
Barrington, New Jersey. 08007
Phone. 1-609-573-6240
(note; since they have several catalogs, I suggest you call
so they can then send you the appropriate catalog.)

C.B. Lawrence Co.
P.O.Box 21345
Los Angeles, Ca. 90021-0345
Phone. 1-800-421-6144
CEL Optical grade cerium oxide " work Site " brand. (stock #C0301)

McMaster-Carr Supply Co. (an industrial supply company)
Main Office; P.O.Box 440
New Brunswick, New Jersey. 08903
Phone. 201-329-3200 (sales desk)
McMaster-Carr lists a selection of felt bobs and abrasives in their
catalog.

Also check your local yellow pages for industrial
suppliers that may be in your local area. Additionally
, check with local suppliers for Glaziers, Construction
and automotive supplies.



calling **ALL HANDS**

by
Francis J. Skurka

CHARLES (Charlie) A. HAND JR.

Charles, a atypical southern gentleman, was born in Portsmouth, Virginia, on July 20, 1936. At age 5, he went to sea as a passenger aboard a Panama line ship where he celebrated his birthday on the way to the Canal Zone. His father worked in the Zone as Chief Engineer on Canal tugs, cranes, drill boats, ferries and other associated equipment and vessels. As a child, Charles had many opportunities to visit ships of all types transiting the Canal.

While in Balboa High School, he participated in the U. S. Army High School Reserve Officers Training Corps Program and says that he received more Basic Army Training than he did while in Army service. Graduating in 1954, he went on to the Georgia Institute of Technology in Atlanta, Georgia, and graduated with a Bachelor's degree in Industrial Engineering in 1958. He has also taken courses at The Citadel and the College of Charleston.

In 1958/1959 Charlie attended the U.S. Army Signal School at Fort Monmouth, N.J. as both student and instructor in radar repair. Currently a Captain in the inactive reserve, he is an OCS instructor every summer performing active duty for training at Fort Monmouth, N.J. Fort McClellan Ala., and the Redstone Arsenal, Ala.

Starting as a Consulting Engineer after graduating Georgia Tech. he worked as an Industrial Engineer at Warner Robins Air Force Base (1959-61), was an Aero-Space Engineer at the George C. Marshall Space Flight Center at Huntsville, Ala. (1961-65) and at Bell Aerospace Co., in Buffalo, N.Y. (1966-67).

From 1967 to the present, Charlie has been a Mechanical Design Engineer at the Charleston Naval Shipyard where he supervises Department of Defence design modifications on certain vessel types for overhauls and upgrades. He is eligible for retirement this year.

Married and living in Charleston, South Carolina, Charlie has three children; daughter Dawn is married and works at the fabric shop at the Navy yard.; daughter Celia is married and is a guitarist and music teacher. Son Raven D. is a cook at a local restaurant.

Charles also restores old houses, including the one he lives in. The house was in great shape until hurricane " Hugo " nearly destroyed the place. The major repairs, New roof's, walls, ceilings, etc. in about twelve of the rooms have been completed with a lot of minor repairs to do yet".

This type of work is not without hazard. Last May, he cut his calf muscle in an accident which elowed him down a bit, (" in crab like fashion ") which his wife says " suits his personality ". And although he is using a cane, he has managed to build several models, including the Revenue Cutter " Chilula " which won second place at the 200th anniversary of the Coast Guard Competition at the Custom House Museum in Newburyport, Mass. He has also written several articles for publication, writing and photography bring his other hobbies.

He has written articles on models, ships in bottles and nautical-/ maritime museums, which have been published in " The Bottle-shipwright", " Bottle-ship " and " Model Ship Builder".

ALL HANDS (continued from page 21.)

In addition, his poems and reflections have been published in the local newspapers, and photo's in "Modern Photography". About 1983/1984 he tried building ships in bottles and admits that his models "have improved, but they rarely seem to turn out as originally planned, and hopes someday to get one really right". Charlie's father was a modeller who built in 1/8 in. and 1/4 in. scale the old standers "Self Moon", "Golden Hind", "Sea Witch" and "Robert E. Lee". Thus Charlie has and treasure. So, he comes by modelling naturally. Charlie's interests are in all aspects of the art, and if he ever finds any special methods or techniques, he promises to share them with the rest of us.

One unique thing Charlie does that I don't anyone else does is make model ships of the real vessels that he's worked on. Because of the nature of his job he has an opportunity to work on many different types of vessels. Before the ship leaves the yard, he presents the Captain with a model of that ship in a bottle, with all the new design changes and modifications which have been added. This becomes a treasured artifact for the ship and crew. A kind and generous act by a patriotic gentleman.



Charles A. Bond Jr. (right) receiving an award for Outstanding performance from Capt. Anderson of the Charleston Naval Shipyard.



"TIME IN A BOTTLE"



Gilbert J. Charbonneau



Gil Charbonneau lives in a lighthouse on the coast of Maine - Hendricks Head Light - West Seaport, near Boothbay Harbour and he builds ships in bottles for a living. In fact, he builds some of the best damn S-I-B Models I've ever seen!

Gil's models are usually large scale models in old kerosene jugs or other large bottles. He is a perfectionist and pays great attention to scale detail. Gil's work is exhibited at Mystic Seaport Museum, Maine Maritime Museum and in other private collections. He has had many articles written about his work and the lighthouse he calls home.

This year, there will be an article in the February issue of "National Geographic World" and also "Colonial Homes" Magazine. He is also taking part in an hour long cable T.V. program on New England shipbuilding.

Gil's work was featured on the covers "The Bottle Shipwright" - Vol. 6 No. 1 1988 and No. 2 - 1994. His trademark is a pair of diving periscope engraved near the bottom, and he refers to his models as "Time in A Bottle". (A lot of time I may add). Gil has been building S-I-B for over 10 years and has lost lost count on the number of models he has completed.

I met Gil and his lovely wife, Mary, several years ago while vacationing in Maine. We have kept in touch ever since.

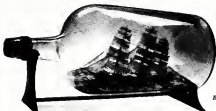
Written by A. Rogers, Yonkers

The following photos are examples of Olaf's fine work, although they don't show the incredible detail he incorporates into his models.

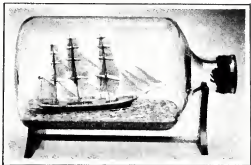


HENRY B. NYDE - 1884

ATLANTIC - 1907



BENJAMIN F. PACKARD - 1883



JOSEPH CONRAD - (EX-GEORGE STAGE) 1881

In the last issue for 1990 (Vol.5 # 4.) I ran an article by Dick Partos on his trip to Japan and the New SIB Museum in Osaka. Unfortunately there wasn't room for the pictures he included with the article. The photos are courtesy of Juzo Okada.



"EDOGARACHU"
Builder-A.Yanaguchi. (1988)



"MARY JANE"
Builder-Z.Fukuda (NoDate)



The Fleet of Columbus
Builder-A.Yanaguchi. (1988)



Alan Fogerson sent in the following photo's of his very fine work. " M.M.S. Nancy-a War of 1812 Schooner " The bottle is a Maple Syrup 50 ML. size Bottle. The Sea is Green Plant-icene under Oil. Stand is Stained and Varnished Pine. Nicely Done Alan, and thanks for understanding about those other photo's.





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March 4, 1991

PRESS RELEASE:

Model Ship Builder Symposium &
Manitowoc Maritime Museum's 15th Annual Model Ships And Boats Contest
August 17-18, 1991

The Model Ship Builder Symposium and the Manitowoc Maritime Museum's 15th Annual Model Ships And Boats Contest will be held in Manitowoc, Wisconsin on the weekend of August 17 and 18.

The Symposium will feature Dana McCallip, a director of the Nautical Research Guild and noted ship modeler. His topic will be "Various Types of Rigs and Ships Rigging of the late 19th and early 20th Centuries." A question and answer discussion will follow. The Symposium will take place at the Inn On Maritime Bay in Manitowoc, on Saturday, August 17 at 1:30 p.m. A banquet will follow later that evening at 6:30 p.m. The Symposium is being sponsored by MODEL SHIP BUILDER magazine.

The 15th annual Model Ships & Boats Contest, sponsored by the Manitowoc Maritime Museum, will also be taking place August 17 and 18. The deadline for entering a model is 1 p.m. on Saturday, August 17. Winners will be announced on Sunday, August 18. In addition to the contest, roundtable discussions will be held on Sunday. The museum is located next to the Inn On Maritime Bay.

For more information or registration, please contact: Jeff Phillips, P.O. Box 128, Cedarburg, Wisconsin 53012 or Manitowoc Maritime Museum, 75 Maritime Drive, Manitowoc, Wisconsin 54220.

-30-

EDITOR: Symposium registration is \$3.50
Symposium dinner \$15.95-Prime Rib or \$10.95-Chicken Piccata
Model contest registration: \$6 for first model and \$3 thereafter.

For more information contact Jeff Phillips
at 414-377-7866.

Model Ship Builder
Ship Builder's Shop

News of the German Ship Bottlers Guild

DEAR FRIENDS :

In case of the kindness from your editor, I have the possibility, to write to you in the future regular, to transmit to you the news, tips and tricks from Germany. Let's start with a short summary of our guild.

Name: DEUTSCHE BUDELSCHIPFER GILDE
(German Shipbottlers Guild)

Founded: 9th of September 1988

Members today: 131

Publication: BUDELSCHIPF-EXPRESS

Dues: DM 30,- (for all members)

Come out: March, June, September and December

Meeting: Every first weekend in May

Address:

DEUTSCHE BUDELSCHIPFER GILDE

Gerhard G. Herrling
Theodor-Haus-Str. 7a
2400 Luebeck 1
Germany

Our meeting this year will be in Munich. The date is the 4th and 5th of May. If you like to meet us, you are very welcome. For more informations about this happening please write to Mr. K.Reuter. He is the organizer.

Klaus Reuter
Nottelstr. 14
9100 Muenchen 40
Germany

Here next time and everytime a full bottle under and an empty on your table.



Gerhard G. Herrling

GEORGE'S *helpful* HINT

A couple of common air rifle BB's added to each bottle of paint make good agitators, helping to mix the paint when the bottle is shaken.



insignia by

FRANS VAN DIJK

ASSOCIATION BADGES

Cloth patch badges in navy blue and white (shown actual size) are available direct from JOHN BURDEN, 32 ASTLEY CLOSE, FENSEY, WILTSHIRE, ENGLAND. Price £2 sterling includes postage. Please pay with a cheque drawn on a British bank and made out to John Burden, or GIRD 25 103 1802. For American members, \$4 cash.

MEMBERSHIP is granted to all persons. For further information please write to the President, to whom Membership fees should also be sent: Leon Labistour, 'Seascope', King Street, Robin Hood's Bay Whitby, North Yorkshire, YO22 4SH, England.

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Harry Davis, SIBAA member from Glasgow, Scotland, with part of a show he put on to aid a church charity in his home town. He reports both sales and commissions from yacht owners. Harry and his wife, Helena, enjoyed a November visit to the United States, and stopped by San Diego to say hello to Don Hubbard, our Membership Chairman. Below: Harry's shadowbox model was one of the first items to sell.

